

Ethnic Wedding Dress in New York State

a. Major Project Activities

The Castellani Art Museum respectfully requests funding to conduct ethnographic fieldwork with makers, sellers, and wearers of ethnic wedding dress within the state of New York. This research will identify and document artists, activities, and exhibit-worthy objects related to ethnic wedding dress in anticipation of a major exhibition that will open at the Castellani Art Museum of Niagara University and then travel to New York City. The proposed exhibition will be accompanied by relevant public programming (e.g., workshops, artist demonstrations/performances, lectures, etc.), as well as the publication of an exhibition catalog. To implement this project, the CAM will partner with City Lore based in New York City to help cover the state. The project team will identify several couples from different communities who have recently wed or are in the planning process. Their experiences and sartorial choices will be documented through audio or video recorded interviews, photographs, and field notes. The artists, needleworkers, bridal shop owners, wedding planners, and other ritual specialists they choose to work with will also be featured.

In Western New York, Carrie Hertz will primarily concentrate on the cities of Niagara Falls, Buffalo, and Rochester. With the assistance of cultural centers and individual artists, Hertz will focus on the following ethnic populations: Asian Indian (especially Muslim Pakistanis) and recent immigrants/refugees (especially Iraqi, South Sudanese, Bhutanese, and Burmese). The International Institute of Buffalo (IIB) and BIREC (Buffalo Immigrant and Refugee Empowerment Coalition) will help make connections with couples from these communities. Individual artists, business owners, and ritual specialists, like henna artist Maria Zia in Buffalo who specializes in bridal henna for local Indian/Pakistani women, will provide invaluable insights and contacts. In the New York City greater metropolitan area, folklorists Elena Martinez and Puja Sahney-Musuvathy will explore the Pakistani, Indian, Chinese, Cambodian, Orthodox Jewish, Puerto Rican, Ukrainian, African and African American communities, among others.

Research and exhibition planning will begin June 1, 2013 and continue until June 2014. In January 2014, we will apply for implementation funds to the Coby Foundation, which provided a small seed grant for the project, and in March, to the NEA. The proposed exhibition will open at the CAM July 1, 2015 (close Dec. 22) and then travel to New York City in March 2016. We are currently in discussion with the Museum of the City of New York about serving as a venue.

By the end of the granting period, the following goals will have been accomplished:

1. Five – Seven couples to be featured in an exhibition will be identified and their weddings and ritual ensembles will be documented
2. Relevant artists and objects related to the chosen couples will be identified and documented
3. A working exhibition script will be completed and ready for the beginning stages of implementation
4. A schedule of accompanying exhibition programming will be completed
5. A detailed outline for an exhibition catalog will be completed

b. Outcomes and Measurements

Engagement. This project will result in the identification, documentation, interpretation, and exhibition of excellent and diverse artworks and artistic activities that will help raise public awareness of cultural heritage. Exhibitions of white wedding gowns, typically created by high

fashion designers (e.g., the Indianapolis Museum of Art's 2006 *I Do: The Marriage of Fashion and Art*; the Chicago History Museum's 2010 *I Do! Chicago Ties the Knot*; or the Cincinnati Art Museum's 2010 *Wedded Perfection: Two Centuries of Wedding Gowns*), have proven very popular over the past few years. This project will engage audiences with worthy artistic traditions in wedding dress and adornment that have received less attention and widespread appreciation. More importantly, this project will serve underrepresented individuals and groups, especially minority women artisans, whose creative contributions are too often absent from official forms of documentation and celebration within the arts. By uniting diverse participants and audiences in a topic of mutual interest, we hope to encourage and strengthen dialogue across cultures or other social divides. These goals directly serve CAM's, and our partner City Lore's, missions to research, document, and present traditional artistic practices that promote intercultural appreciation and understanding.

Measurements. A team consisting of our project curators, Carrie Hertz and Elena Martinez, and the directors of the Castellani Art Museum and City Lore, Kate Koperski and Steve Zeitlin, will evaluate the results of our planning grant. The advisory board of CAM and the programming committee of City Lore's board of directors will also review the plan. Evaluators will be asked to consider the following criteria: 1) the level of community collaboration. Questions to be answered include: (a) did we form positive and mutually beneficial relationships with individuals who will be featured in the exhibition; and, (b) has their expertise and knowledge helped to shape the selection and interpretation of potential exhibition objects and materials; and, 2) a qualitative and quantitative evaluation of materials generated during research in the form of documentation (interviews, photographs, audio-visual recordings, and field notes) and exhibition-worthy objects. We will address the question, "Did we collect enough materials to create an excellent exhibition that will convey the story of ethnic wedding dress in an engaging and compelling way for viewers."

c. Schedule of Key Project Dates

Ethnographic research: June 1, 2013 – June 1, 2014

Script, Programming, and Catalog Planning: June 2014 – June 2015

Exhibition at CAM: July 1, 2015 – December 22, 2015

Exhibition in NYC: opening March 2016

d. Key Individuals / Organizations / Works of Art

This project will be led by Carrie Hertz (Project Curator) and Kate Koperski at the Castellani Art Museum and Elena Martinez (Associate Project Curator) and Steve Zeitlin at City Lore.

Additional team members, planning consultants, and artists that have already committed to assisting in the completion of the project include: folklorist Puja Sahney-Musuvathy (contracted researcher for City Lore); Rosa Elena Egipciano (National Heritage Award winning lace maker); Ali Kadhum (President of BIREC); and Denise Beehag (Director of Refugee and Employment Services at IIB). After initial contact, a number of artists and ritual specialists have shown great interest in participating in the project so far, including Maria Zia (Pakistani American henna artist), Louise Sano (Rwandan American owner of an import business), Nekhena Evans (African American loktician), and a host of other business owners and wedding planners who specialize in ethnic accoutrements or ceremonies. A portion of this grant will allow the research team to spend more time with these individuals and to follow leads for the additional contacts that they provide.

Artists and couples will be selected based on the quality of their creative endeavors, their ability to thoughtfully communicate their aesthetic or social choices, and for their enthusiasm for the project. While comprehensive results are impossible, the project team is committed to exploring and later presenting a reasonable and representative sampling of New York State's rich variety of ethnicities, faiths, and artistic traditions. Wedding ensembles, individual items of adornment, and photographs / video clips will be chosen for their demonstration of artistic skill, visual appeal, and informative qualities. The work of professional wedding photographers/videographers may be incorporated into the final exhibition plan, with commentary about wedding photography as a genre of folk art with its own traditions. The exhibition will also include a selection of images donated to City Lore by photographer Katrina Thomas. These photographs document ethnic weddings in America during the 1970s and 1980s and will provide historical depth to the contemporary practices on display. A series of photographs from the same collection were exhibited at the Balch Institute for Ethnic Studies (Philadelphia) in the 1980s as *Something Old, Something New: Ethnic Weddings in America*.

e. Target Population

Those individuals whose artworks, traditions, and experiences are documented during the research phase will play an integral role in shaping the outcome of this project. In addition to a general audience, we will target audiences from the communities represented in the show. Many of these individuals will likely come from underserved communities who do not visit museums regularly and whose artistic traditions are not regularly represented in exhibitions.

f. Plans for Promoting/Publicizing/Disseminating

CAM and City Lore will publicize the resulting exhibition through print, broadcast, and electronic media, including postcards and fliers distributed to relevant communities. CAM will issue a press release to over 60 local media outlets, including ethnic media such as the *Buffalo Challenger* and *Panarama Hispano*. A postcard invitation will be mailed to the CAM's membership list (700), and email alerts will be sent to our contact list of 1200 before the opening and each associated program. In addition, CAM will arrange for feature stories in *The Buffalo News*, *The Niagara Gazette*, and the University at Buffalo's *The Spectrum* and an interview on WBFO, the Buffalo/Niagara NPR station.

g. Plans for Documenting / Evaluating / Disseminating

The fieldwork materials generated during research—e.g., audio/video recordings, photographs, transcripts, field notes—will be permanently housed within the Folk Arts Archives of the CAM. Research results will be interpreted and presented through the traveling exhibition and catalog. Audience surveys will be used to evaluate the show, along with written comments from the evaluators from City Lore's board of directors and the CAM's advisory board.

h. Plans for Making the Project Accessible

All of the venues for the resulting exhibition will be handicapped-accessible and fully compliant.

i. Budget

CAM is pleased to have received a seed grant, and possibly a future implementation grant, for the exhibition from the Coby Foundation in New York City. If we receive less funding than requested from the NEA, we will seek the balance of required funding from other sources.

a) **Major project activities.** Funds are sought to support the 2012 Great Lakes Folk Festival, a major regional event in East Lansing, Michigan, which showcases the traditional cultural treasures of the Upper Midwest and a sampling of the best of traditional artists from around the country and the world. The festival regularly showcases the NEA's National Heritage Fellows and recipients of state awards. The festival is a unique fusion of arts fair, music festival, county fair, multi-ethnic festival, hands-on activity workshops, and celebration of cultural heritage. We have combined the styles of the National Folk Festival, which we hosted in 1999-2001, and the Smithsonian's Folklife Festival, from which we modeled our precursor festival, the Festival of Michigan Folklife (1987-1998). Both entertaining and educational, the Great Lakes Folk Festival includes multiple stages and program areas:

- **Music, dance, and other performance arts stages:** Outstanding musicians, dancers and other performers, showcased on stages for both large and intimate audience and participatory experiences.
 - **Folk Arts Marketplace and Green Arts Marketplace:** Vendors (by invitation only) include past participants in national and state folklife festivals, traditional arts apprenticeship programs, and heritage award programs, as well as artists working in innovative, emerging recycled arts.
 - **Taste of Traditions Food Court:** Invited traditional food vendors offer an array of regional, folk and ethnic dishes, including African-American ribs, Arab-American kibbee, Polish-American sausage and pierogi, Mexican gorditas, Native American fry bread and other traditional foodways.
 - **Children's Folk Arts Activity Area:** Children and adults participate in a variety of games, crafts and hands-on activities related to children's folklife and the traditions featured at the festival.
 - **Michigan Heritage Awards Ceremony:** This event honors the annual recipients of the Michigan Heritage Awards, the state equivalent of the National Heritage Fellowships.
 - **Dance workshops and Dance stage:** Lessons on traditional dance are offered at the festival in ten-minute sessions before selected music sets. This stage features dance music and a large dance floor.
 - **"Talkers and Tellers" sessions:** Featuring occupational traditions of environmentally sustainable occupational groups such as farmers, wind power workers, and others.
 - **"Grassroots Green: Everything Old is Green Again":** Thematic area on traditions of grassroots citizens groups and individuals who engage in green occupations, sustainable agriculture, local foodways, traditional architecture, recycled arts and folk wisdom for taking care of the planet.
- Green Kitchen Stage:** Sessions on traditional and emerging folk foodways that are from the sustainable, local foods and vegan/vegetarian movements as well as traditional foodways that have always been "green" (backyard chicken raising, beekeeping, organic gardening, and more)
- "Re-Skilling" Workshops:** Hands-on area for adults will feature sessions on traditional skills and crafts associated with living in environmentally sustainable ways and coping with climate change and increasing energy challenges.

We are constantly re-inventing and innovating in terms of program, format, logistics, venue styles and interpretive design. The Great Lakes Folk Festival is itself an innovative fusion of the interpretive and delivery styles of the National Folk Festival (with its strengths in national and international music and participatory dance) and the Smithsonian Folklife Festival (with its strengths in living exhibition styles, interpretive signage, presenters, narrative sessions, demonstrations and contextual presentations) as well as MSU Museum's and the university's emphasis on learning in the arts (such as the children's area focus on children's folklife based on research). In recent years we have innovated further, exploring themes of environmental or "green" arts presenting traditional arts that focus on recycled or found materials, in 2012 the occupational traditions of green occupational groups, and "re-

skilling” workshop-style sessions for adults and teens similar to the learning opportunities we have offered children and youth. In 2010 we introduced a solar panel-powered stage and seek to expand the number of stages using solar technology. Our new emphasis on how environmentally aware tradition is changing our relationship with tradition and how a return to sustainable practices offers new insights to what is tradition, has the potential to be transformative for changing people’s lives. Festival learning brings people face-to-face, learning from community scholars and tradition-bearers, and folklorists and cultural specialists, about the changing, sustainable and enduring nature of traditional arts.

b) Outcomes and Measurements: The festival’s primary outcome is in **Engagement**, engaging the public with diverse and excellent art, in all festival components as described above. The **primary goal** of the project is to provide a high-quality interpretive showcase for outstanding local, regional, and international traditional artists who rarely perform outside of their home communities or for audiences other than their “niche” following. A **second goal** is to expand audience awareness of, and appreciation for, diverse artistic and cultural traditions. **Some outcomes we will measure:** (1) What new learning festival participants identify in surveys to question “What new thing did you learn while at the festival?”; (2) In the Grassroots Green area, we want to assess how learning at the festival will change how our audience takes up certain practices such as sustainable traditional arts, or life changes regarding health and local foods. A favorable outcome will be if a majority of participants respond “yes” to questions such as “Did you learn something new while trying a traditional art or skill that you experienced at the festival?” and “Will you make lifestyle changes based on the environmental and sustainable folk traditions you experienced here?”; (3) Audience demographics to assess if we continue to reach an audience that reflects the local and regional demographics in terms of age, gender, race, and income; and (4) Audience commitment and valuation of the festival. A favorable outcome will be a majority of visitors feel strongly that “It is important to have festivals in my community” (91% sampled in 2010 answered “very,” and “Would you attend the Great Lakes Folk Festival again?” (96% of those sampled in 2010 answered yes).

c) Schedule of key project dates:

June 2011 – Dec. 2011: Meetings with community advisory group and consultations with music advisors to develop program plan; major funding solicitation launched; field research conducted.

Jan. 2012 – Mar. 2012: Contract performing and participating artists, secure technical services, complete promotional materials, invite craft and food vendors, update website, assess revenue projects, make any necessary budget modifications

April-June 2012: Roll out promotional plan, secure presenters and emcees

August 2012: Three-day festival produced, outcomes measured

d) Key organizations are: 1) *Michigan State University Museum*, a Smithsonian Affiliate, and home of the Michigan Traditional Arts Program in partnership with the state arts council and 2) the *City of East Lansing* (which provides cash and in-kind technical services.) **Primary key project staff** are: Dr. Marsha MacDowell (Curator of Folk Arts, Founding and Artistic Director of the Festival, and Coordinator, MTAP); Dr. C. Kurt Dewhurst (Founding Director of the Festival); Mike Secord (Festival Manager); LuAnne Kozma and Lynne Swanson (Program Curators).

Additional key project individuals are Ami VanAntwerp (City of E. Lansing); Mary Worrall (Asst. Curator of Folk Arts); Pat Power (Music Selection and Booking Coordinator); Julie Levy-Weston (Technical Coordinator); Lora Helou (Public Relations); and Pearl Yee Wong (Documentation

Coordinator). Museum staff coordinate the food, material culture, children's, and special topic areas. Music programming is curated by festival staff and a **community advisory committee**: Dr. Chris Scales, (ethnomusicologist, MSU Residential College in Arts and Humanities), Bob Blackman (radio show host, "The Folk Tradition"), Chris Reitz and Stan Werbin, (Elderly Instruments), radio show hosts Rootsman Bird, Steve Kwiecinski and Douglas Neal, musicians Wanda Degen, Peter Knupfer, and Linda Stafford, and community and cultural organization members Heather Frarey, Irene Henry, Joanne Bosse, Mark Sullivan, Meegan Holland, Ron Eggleston, and Yvette Robinson. We consult with state folk arts coordinators, and Dr. Deborah Pollard (Univ. of Michigan-Dearborn) and Dr. Nick Spitzer (producer of PRI's "American Routes" radio program) and with National Council for the Traditional Arts and Smithsonian Institution's Center for Folklife and Cultural Heritage.

e) Target populations for this project are the traditional artists being showcased, including underserved ethnic and racial groups (African-American, Native American, Latino) and general public drawn primarily from lower Michigan.

f) Promoting and publicizing the festival encompasses multiple strategies: 30-second public announcements produced and aired by Comcast prior to CNN Evening News in multiple markets through Michigan one-month before the festival; printing of 4-color brochures (10K distributed to Michigan highway tourist information centers); distributing 100,000 festival programs (80K to homes and 20K on festival site) by the *Lansing State Journal* newspaper (see Work Samples); website (<http://greatlakesfolkfest.net/>); pre-event public service announcements by local TV and radio; all-day live programming by public radio; and pre-festival talk and music radio features. The City of East Lansing and the university promote the event through all of their regular dissemination channels. The event is announced on state and national listservs pertaining to festivals, arts events, and special constituencies related to the arts forms and artists presented at the festival. The festival website, twitter and facebook feed is constantly updated and offers audio clips from performers. We disseminate posters, inserts for major local utilities and credit union mailings, and sample artist CDs.

g) The plan for monitoring the project entails managerial oversight of the planning and production schedule, budget, and coordination of the input of advisors. Monitoring is the responsibility of the project director. The festival manager, museum accountant, and university offices of Contracts and Grants and Accounting provide critical assistance. **Assessing** whether goals are achieved includes an estimate of the number of attendees provided by the police department; interviews with festival visitors; and a questionnaire to obtain demographic data and measure learning outcomes. Surveys conducted to date demonstrate that the festival successfully reaches audiences that reflect the demographics of the region and provides meaningful experiences with high quality, diverse artistic traditions.

h) To make the festival accessible to individuals with disabilities, we: provide signers at selected performances; provide on-site transportation via golf carts and wheelchairs for those with mobility challenges; designate seating areas; make available schedules in audio cassette, Braille and large print format; provide accessible shuttle buses between parking lots and festival; and consult with individuals and organizations representing those with diverse disabilities to improve services.

i) Budget for the festival is calculated as expenses over and above the museum's operating budget. If we receive less than 50% of our NEA request or we do not make our target goals from other sources, we will scale back the programming by reducing the number of stages or program hours. City of East Lansing has pledged \$80,000 cash and \$75,000 in-kind services annually to the GLFF.

Details of the Project- Maine Indian Basketmakers Alliance

- a. **Major Project Activities:** This project will support 20 Traditional Arts Apprenticeships of ash and sweetgrass basketry in the Maliseet, Micmac, Passamaquoddy and Penobscot Tribes. The process involves notification and deadline for application of Masters/Apprentices, independent panel review, ceremonial granting of apprenticeship awards at MIBA Gathering/Festival, public artist demonstrations at MIBA Gathering/Festival and other statewide venues, documentation and archiving. MIBA's process of invitation, selection and award of apprenticeships is documented in a Best Practices manual and shared with other national Native American basket makers associations, Tribes and arts organizations.

Master basket makers and apprentices will work weekly in the Master's home on the reservation. All methods of the ancient art of ash and sweetgrass basketry will be taught in the very traditional way of passing on skills and techniques in a "hands on", one-on-one relationship. These methods include: selecting and harvesting the ash tree from the woods; hand pounding the splints from the log; splitting, gauging and scraping the splints; harvesting the sweetgrass at the ocean and combing, drying and braiding it; and finally, the weaving. In some cases, materials will be gathered for use in natural dyes of the wood splints. In all apprenticeships, the use of tools; such as, knives, gauges and wooden molds will be taught. Apprentices will learn distinct weaving styles and forms particular to their own tribes and families, while being encouraged to explore contemporary aspects of the art.

In all MIBA programs, including apprenticeships, workshops and gatherings, Master basket makers, who speak their own language (i.e. Passamaquoddy, Maliseet, Penobscot), are encouraged to teach in the languages. In the Wabanaki (*People of the Dawn*) belief system, this is true mastery of the art form- weaving proficiently in the context of culture and language. Mastery of "Work Baskets" is of critical importance at this time, as the last practitioners of these larger, traditional baskets (i.e. baskets for harvesting, hunting and fishing) are aging rapidly. Because Maine is predicted to eventually lose its ash trees due to the *Emerald Ash Borer* beetle, now as close as Quebec, the ash gathering/preparation apprenticeships are a priority, so this information can be passed on to younger and future generations. Previous documentation of these practices (videos) can be viewed at: www.maineindianbaskets.org. Master Basket makers and apprentices (total of 45) will travel/participate in MIBA's 20th Annual Gathering and Native American Festival at College of the Atlantic Bar Harbor, ME on July 5-7, 2012. The apprenticeship program is a major highlight and stipends will be awarded in a ceremony on July 5. Masters and apprentices will demonstrate for the public on July 6. For many of the young artists, this is the first public presentation. For Elders, this serves as validation of the art that they sustained for decades, and is a long overdue honoring of their artistry and commitment. Masters and apprentices will market their baskets together on July 6 and contribute

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baskets to the Silent Auction to benefit MIBA's fundraising for the project. Sales of baskets during the festival generate thousands of dollars in income to artisan families.

b. Outcome(s) and Measurements: 1) **Learning-** this project of *intergenerational teaching* increases the numbers of tribal basket makers in Maine; the mission of the Maine Indian Basketmakers Alliance. In 1993, upon incorporation, there were fewer than a dozen basket makers younger than the age of 50. At that time, the 60 founding members' average age was 63. Today, with more than 200 basket makers statewide in five reservation communities, the average age of basket makers is 40. 2) **Livability-** by increasing numbers of traditional and contemporary basket makers and by showcasing Maine's oldest art form, the tribes, the region and State will benefit. The partnership with NEA is central to MIBA's programming and success. To date, MIBA has awarded more than 165 apprenticeships to 75 basket makers in its *cultural sustainability* efforts to save Maine's oldest art form. The apprenticeships increase revenue for the Masters and a number of basket makers (masters and apprentices) go on to earn a sustainable living from basket sales, demonstrations and teaching.

c. Schedule: In **May**, applications are mailed to master basket makers. Tribal members expressing interest in becoming apprentices are referred to Masters in their communities. Some of these relationships develop during the year round, Tribal Boys and Girls Club/MIBA workshops on each reservation. The workshops provide a relaxed setting for Masters and apprentices to meet, who might not otherwise connect, even while living on the same reservation. Applications for the program are reviewed by an independent panel. Some of the review criteria include the stipulation that both Master and apprentice are members of one of the four federally-recognized tribes of Maine, that both reside within the state and standards require that the Master has practiced the art form at a high level, for at least 5 years. Repeat Master applicants must show photo evidence of prior years' apprenticeship(s). Awards are announced in **June** and stipends distributed during the MIBA gathering in **July**. Apprenticeships begin immediately and apprentices accompany teachers to MIBA's annual gathering/festival to demonstrate and sell their art. Masters and apprentices will participate in oral, public interviews during the 2013 MIBA Gathering and Native American Festival. Masters and apprentices work weekly for an *entire year*. Apprenticeships will be photo documented during site visits (**August-April**). Data and photos will be presented at the Annual MIBA Gathering/Festival, other MIBA events, in PowerPoint presentations and reports. Numbers of new basket makers are counted, documented and photos are archived in MIBA files, provided for reports and uploaded to MIBA's FaceBook page.

d. Key Individuals/Artists, organizations, and works of art:

The Maine Indian Basketmakers Alliance now counts 3 National Heritage Fellows among its membership and all have been Masters in the Traditional Arts Apprenticeship Program: the late Mary Mitchell Gabriel, Clara Neptune Keezer and Molly Neptune Parker (2012). She was a 2010 Maine Traditional Arts Fellow and a 2008 First Peoples Fund Community Spirit Award recipient. The **Work Samples**, show the artistic quality of the Master basket makers. The younger basket makers show the diversity of styles and the use of innovative weaves and contemporary artistic practice. The "Next generation" basket makers have taken the

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traditional art to high artistic and contemporary art forms. MIBA co-curated an exhibition, entitled, *Transcending Tradition* which highlights 5 extraordinary basket makers in their 20's and 30's from the next generation of artists. All have participated in the NEA-supported Traditional Arts Apprenticeship Program. The online exhibition link is: <http://www.umaine.edu/hudsonmuseum/exhibits/tt/>. In 2010, 32 year old Passamaquoddy basket maker, Jeremy Frey won a prestigious United States Artists Fellowship. He went on to win 2 Best of Show awards in large juried art competitions in 2011 and is considered one of the finest Native American artists in the U.S. The Abbe Museum (Bar Harbor, ME) is a major collaborator in the Festival portion of the project. The Board and full membership of MIBA are actively involved in planning and implementing all MIBA programs, including the TAAP.

e. Target population: The target population is the underserved, rural membership of the Maliseet, Micmac, and Passamaquoddy and Penobscot tribes. The 6,000 tribal members hail from relatively low income, remote reservation communities. The apprenticeship program is central to the preservation efforts of ash and sweetgrass basketry. The members of the Alliance and Board are teachers in the workshops and apprenticeship programs of MIBA. The tribes regularly show their support in MIBA programs by providing in-kind support for the community workshops. The project will serve as many as 45 artisans (teachers and apprentices). The audience for the demonstrations at MIBA's annual gathering/festival approaches 2,100. Master Basket makers range in age from 23 to 82 and apprentices range from 9 years old to 75. It is important to note that in the 2012 TAAP; more than 50% of the Master Basket makers are former apprentices. Sadly, of the original Masters, more than 25 are now deceased. Traditional basketry, a viable way of making a living in Maine for the past 150 years, benefits tribal members, the arts and the state.

f. Plans for promoting, publicizing and disseminating project:

MIBA will make press releases to the appropriate tribes and newspapers to advertise the program. The project is highly publicized through the annual gathering/festival by the Abbe Museum and state and local newspapers and radio. The demonstration and documentation aspects of the project are designed to educate the public and share the art (i.e. festival, etc.)

g. Plans for documenting, evaluating and disseminating project results: MIBA staff will document numbers of apprentices and Masters will provide reports to MIBA. A photographer will document apprenticeships and data will be presented at national arts conferences and at other Indigenous basket weaver organizations' conferences. Next generation artisans gave panel presentations at the University of Maine in 2011-2012 and this practice will continue.

h. Plans for making the project accessible: All MIBA events are handicap accessible. This project directly supports a number of disabled and elderly artists.

i. Budget: The project would be significantly diminished and probably not possible, if the budget for NEA support was less. This work is on a very tight budget. If the budget were reduced, the funds would be prioritized toward the apprenticeships- for payment to the teachers. The FY 2013 request is smaller (by \$5,000) than the FY 2011 grant in light of expected lower federal budgets.